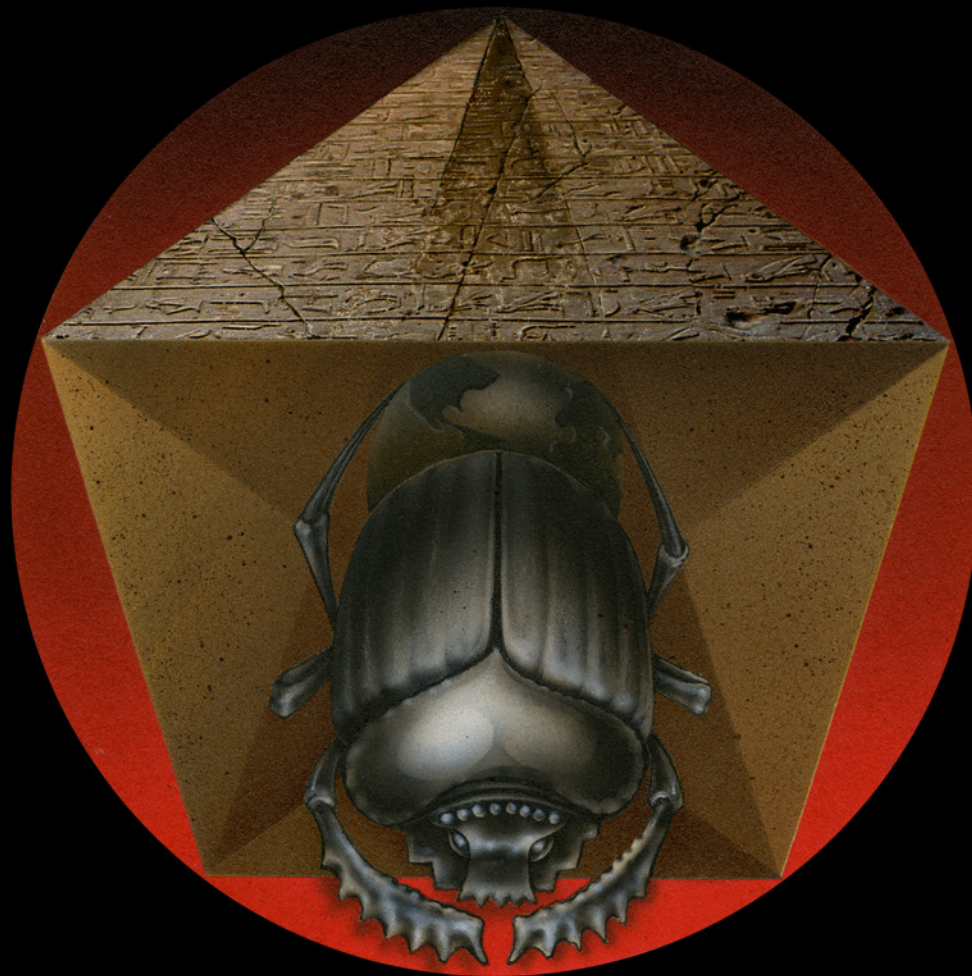
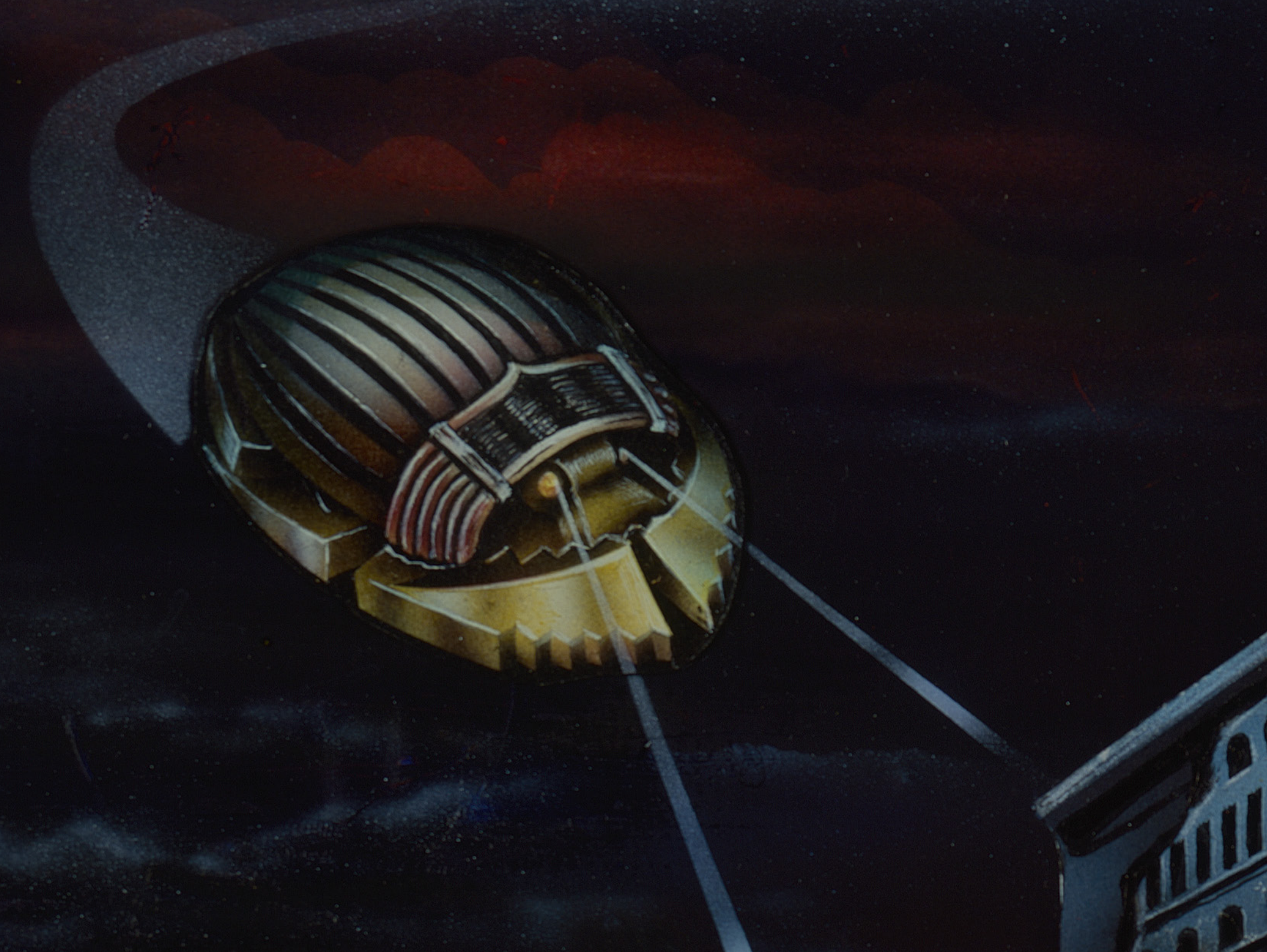


F R A N K Z A P P A



CIVILIZATION PHAZE III





FRANK ZEPHRAI
CIVILIZATION PHAZE III

GENERAL NOTES

In 1967, we spent about four months recording various projects ("**UNCLE MEAT**", "**WE'RE ONLY IN IT FOR THE MONEY**", "**RUBEN & THE JETS**", and "**LUMPY GRAVY**") at APOSTOLIC STUDIOS, 53 E. 10th St. NYC. One day I decided to stuff a pair of U-87's in the piano, cover it with a heavy drape, put a sand bag on the sustain pedal and invite anybody in the vicinity to stick their head inside and ramble incoherently about the various topics I would suggest to them via the studio talk-back system.

This set-up remained in place for several days. During that time, many hours of recordings were made, most of it useless. Some of the people who took the challenge included *Spider Barbour* (leader of the rock group "**CHRYSLIS**" which was also recording at Apostolic when we weren't booked in), *All-Night John* (the studio manager), *Gilly Townley* (sister of the guy who owned the studio), *Monica* (the receptionist), *Roy Estrada* and *Motorhead Sherwood* (members of the "**MOTHERS OF INVENTION**"), *Louis Cuneo* (a guy who used to come to our live shows at the Garrick Theater and laugh like a psychotic turkey), and a few others.

Some of this dialog — after extensive editing — found its way into the "**LUMPY GRAVY**" album. The rest of it sat in my tape vault for decades, waiting for the glorious day when audio science would develop tools which might allow for its resurrection.

In "**LUMPY GRAVY**", the spoken material was intercut with sound effects, electronic textures, and orchestral recordings of short pieces, recorded at Capitol Studios, Hollywood, autumn 1966. These were all 2-track razor-blade edits. The process took about 9 months.

Because all the dialog had been recorded in (to borrow a phrase from EVELYN, A MODIFIED DOG) "*pan-chromatic resonance and other highly ambient domains*", it was not always possible to make certain edits sound convincing, since the ambience would vanish disturbingly at the edit point. This severely limited my ability to create the illusion that various groups of speakers, recorded on different days, were talking to each other. As a result, what emerged from the texts was a vague plot regarding pigs and ponies, threatening the lives of characters who inhabit a large piano.

In "**CIVILIZATION, PHAZE III**" we get a few more clues about the lives of the piano-dwellers and note that the external evils have only gotten worse since we first met them. The bulk of the musical material comes from Synclavier sequences (all music in act one). In the second act, the music is a combination of Synclavier (70%) and live performance (30%), along with a new generation of piano people.

The new residents (my daughter, *Moon Unit*, actor *Michael Rappaport*, the music preparation assistant for the "**YELLOW SHARK**" project, *Ali N. Askin*, my computer assistant, *Todd Yvega*, and the entire brass section of the Ensemble Modern) were recorded in a Bösendorfer Imperial at UMRK during the summer of 1991. By this time, digital editing technology had solved the ambience hang-over problem, finally making it possible to combine their fantasies in a more coherent way with the original recordings from 1967.



SCENARIO:

CIVILIZATION, PHAZE III is an opera-pantomime, with choreographed physical activity (manifested as dance or other forms of inexplicable sociophysical communication).

Plot continuity is derived from a serial rotation of randomly chosen words, phrases and concepts, including (but not limited to) *motors*, *pigs*, *ponies*, *dark water*, *nationalism*, *smoke*, *music*, *beer*, and various forms of *personal isolation*.

All voices and music are pre-recorded, and, to the extent possible, all scenic and lighting changes will be automated, with their cues stored as digital code on a track embedded in the audio master.

THE PIANO PEOPLE: SPIDER • JOHN • F.Z. • MOTORHEAD • LARRY • ROY • LOUIS • MONICA • GILLY • GIRL 1 • GIRL 2 • MOON • MIKE • ALI • TODD • DARYL • JESUS

The speaking characters all wear over-sized masks, gloves and shoes. They live in an abstracted grand piano, represented by crisscrossed layers of ropes and cables of various thicknesses, painted to resemble piano strings, cubistically interspersed with stylized resonators, hammers, and stretches of sounding board, surrounded by an ebony region suggesting the rim of the piano exterior.

The set should be designed to move and reconfigure itself as the characters who live in different corners of the piano pantomime their dialog, giving the illusion of viewing the action from several imaginary camera angles. Above the piano is a decrepit-looking megaphone apparatus which allows the **F.Z.** character to address the inmates periodically.

Surrounding the piano are groups of movable tableau sets, representing various aspects of the threatening exterior universe which has driven our characters to take shelter in this gigantic music box. Dance action occurs primarily in these areas. (These should be on palettes or turntables, facilitating quick scene changes.)

The following is a rough breakdown of the proposed stage activity for each musical scene.

1. "This Is Phaze III"

SPIDER and **JOHN** introduce the first theme: *motors*.

SPIDER: This is Phaze III. This is also . . .

JOHN: Well, get through Phaze I & II first.

SPIDER: Alright, alright. Here's Phaze I . . .

F.Z.: The audience sits inside of a big piano and they listen to it grow.

SPIDER: People are going to sit inside of a piano. They're going to listen to this piano grow.

JOHN: They're going to listen to the piano grow?

SPIDER: Listen! . . .

MONICA: This is going to turn into a . . .

SPIDER: It's going to turn into another Haight-Ashbury. Remember how we commercialized on that scene?

JOHN: That was a really good move.

MONICA: Oh! That was a confession.

SPIDER: Right, man.. and all it was was like people sitting in doorways freaking out tourists going *"Merry Go Round! Merry Go Round! Do-Do-Do-Do Do-Do-Do Do-Do-Do!"* and they called that *"doing their thing"*.

JOHN: Oh yeah, that's what doing your thing is!

SPIDER: The *thing* is to put a **motor** in yourself.

2. PUT A MOTOR IN YOURSELF

A yuppie precision drill team dresses for work in motorized uniforms, eventually engaging in a dance routine featuring ladder climbing, ass-kissing, karate chopping, self-hugging, eventually leading to politics and murder.

3. "Oh-Umm"

LOUIS, ROY & MOTORHEAD discover each other.

GILLY: Ohh. Umm. Hmm.

GIRL 1: That's how long I've been here. I've been here ever since, ever since it got dark I've been here.

LOUIS: How did you get in my home? This is my piano. How did you get in here?

MOTORHEAD: I thought it was my piano.

LOUIS: It's mine.

ROY: Since when?

LOUIS: Since about 10 years ago its mine.

ROY: You sure?

LOUIS: Yes, positively.

ROY: No, it was mine.

LOUIS: This is a small place, you must be blind you know.

MOTORHEAD: Where were you at?

ROY: Could have been one nine . . . No, it couldn't have been one-nine-oh . . .

LOUIS: It couldn't have been any more . . . How about try, just try 'G' . . .

ROY: How did you happen to get in here?

LOUIS: My mother said to me *"You're a bad boy, Louis the Turkey. You'd better, you'd you you you'd better go on 'E' and stay on 'E' and you'll never see the world . . . you're a bad boy 'cause you you went to the bathroom on the floor!"* you know?

MOTORHEAD: Did they make you clean it up?

LOUIS: No, they made me eat it.

ROY: Ooh.

4. THEY MADE ME EAT IT

GIRL 1: What's it like when . . . when they play the piano? Does it hurt your ears?

LARRY: No, I found a corner.

GIRL 1: Yeah.

LARRY: Yeah.

GIRL 1: Soundproof.

LARRY: Well, not really soundproof but it doesn't bother you as much as outside . . . you you sneak in.

GIRL 1: Lucky you found such a big piano, you know.

LARRY: You sneak under the back, see? Way here down here. Get way down here here inside and when you hide in the corner, nobody can find you. See, they can't hear nothing 'cause it's cushioned.

GIRL 1 and LARRY appear in another area.

5. REAGAN AT BITBURG

The shopping mall tableau does a quick change, becoming The Bitburg Cemetery. Ronald Reagan appears and lays a wreath on an SS officer's grave. Within moments the stage is filled with happy dancing Nazi-pigs and Nazi-ponies.

6. "A Very Nice Body"

ROY and **LOUIS** reminisce about Reagan's personal attributes. **SPIDER** and **JOHN** pop up to comment.

LOUIS: Yes . . .

ROY: I kind of miss him.

LOUIS: Yeah, me too.

ROY: Getting on top of him and all.

LOUIS: He had a very nice body too.

ROY: Yeah, even though he was a, a . . . Oh well.

LOUIS: A dual personality, you know.

ROY: Yeah.

LOUIS: We have to think of what he's doin' out there?

ROY: What did he go out there for anyway?

LOUIS: Maybe . . .

ROY: Maybe he wanted to get on top of one of those horse . . . ponies.



LOUIS: Yes, maybe he wants to have *intercourse* with them!

ROY: What?

LOUIS: Intercourse!

ROY: Well, if he doesn't get clawed first.

LOUIS: Yes, that's right. But, maybe, maybe he will find a real nice, a very nice kind horse, you know.

ROY: A horse, yeah horse. Whore-sss

LOUIS: Boogey-man or something. Something out there. You might find a nice kind . . .

ROY: Boogey-man?

LOUIS: Well, something, you know. I don't know what it is myself – a horse – 'cause human beings, decent human beings. Nice place to live.

ROY: Beans? You call them human beans?

LOUIS: And then before they turn to be boogey-men or . . .

ROY: That's why they came into the Steinway.

LOUIS: Yes, that's why 'cause I just couldn't take them anymore, you know. They were vicious, too vicious. So I had to go, I had to, I had to come in here.

SPIDER: Like, we can't understand what they're saying to each other.

JOHN: I know.

7. NAVANAX

In a corner tableau, representing an old night club, a group of dancers, dressed as Jazzbo-pigs, pretend to perform something avant-garde, miming in bogus rock video style.

8. "How The Pigs' Music Works"

The first of many pseudo-scientific discussions.

SPIDER: I think I can explain about about how the pigs' music works.

MONICA: Well, this should be interesting.

SPIDER: Remember that they make music with a very dense light.

JOHN: Yeah.

MONICA: O.K.

SPIDER: And remember about the smoke standing still and how they they really get uptight when you try to move the smoke, right?

MONICA: Right.

JOHN: Yeah?

SPIDER: I think the music in that dense light is probably what makes the smoke stand still. As soon as the pony's mane starts to get good in the back any sort of motion, especially of smoke or gas, begins to make the ends split.

MONICA: Well don't the splitting ends change the density of the ponies' music so it affects the density of the pigs' music, which makes the smoke move which upsets the pigs?

SPIDER: No, it isn't like that.

JOHN: Well, how does it work?

SPIDER: Well, what it does is when it strikes any sort of energy field or solid object or even something as ephemeral as smoke, the first thing it does is begins to inactivate the molecular motion so that it slows down and finally stops. That's why the smoke stops. And also have

you ever noticed how the the smoke clouds shrink up? That's because the molecules come closer together. The cold light makes it get so small, this is really brittle smoke.

JOHN: And that's why the pigs don't want you to touch it.

SPIDER: See, when the smoke gets that brittle what happens when you try to move it is it disintegrates.

JOHN: And the pigs get uptight 'cause you know they, they worship that smoke. They salute it every day.

MONICA: You know we've got something here.

JOHN: And, and, and, and that's the basis of all their nationalism. Like if they can't salute the smoke every morning when they get up . . .

SPIDER: Yeah, it's a vicious circle. You got it.

9. XMAS VALUES

Lights come up on the left and right tableau sets, each featuring a Christmas tree. The left set shows the yuppie dancers mutating into pigs. The right set has them mutating into ponies. As the transformations are completed, the two groups leave home and smash each other in the third tableau (shopping mall) area.

10. "Dark Water!"

The center tableau returns to its Venetian configuration. As the piano characters discuss the meaning of this dark water, **JESUS** listens nearby.

MONICA: D-a-a-a-a-r-r-r-k W-a-a-a-t-e-r-r-r

SPIDER: Yeah, it's trying to say something . . .

MONICA: D-a-a-a-a-r-r-r-r-k-k-k W-a-a-a-t-e-r-r-r

SPIDER: I know . . . It's not trying to say something to us at all . . . It's trying to say something to the pig

JOHN: Dark water . . .

SPIDER: I forget . . . It's . . .

JOHN: Dark water on top of the muck

11. AMNERIKA

12. "Have You Ever Heard Their Band?"

MONICA: Have you ever heard their band?

SPIDER: I don't understand it though. Their band, I don't understand . . .

MONICA: I . . . I don't think they understand it either

SPIDER: What? The smoke?

JOHN AND MONICA: The band!

SPIDER: The band doesn't understand what?

MONICA: Did you know that?

F.Z.: The smoke stands still.

JOHN: There's some kind of thing that's giving us all these revelations

SPIDER: Yeah, well that's the...

JOHN: It's . . . It's . . . It's this funny voice . . . and he keeps telling us all these things and I . . . it . . . I just thought that before we just thought of these things . . . ya know, like just off the wall and out of our heads.

SPIDER: No, that's religious superstition.

13. RELIGIOUS SUPERSTITION

JESUS leans out of the piano and, with a few mystical hand movements, causes the sunken buildings of Venice to re-surface. Rising with them we see large, perversely mutated crabs.

MOTORHEAD: He's in the wrong piano.

LOUIS: No, you're in the wrong piano.

ROY: No . . .

MOTORHEAD: This is a Steinway.

LOUIS: You are!

ROY: It's not a Baldwin . . .

MOTORHEAD: Yeah.

ROY: It's not even a Wurlitzer

F.Z.: Saliva can only take so much.

14. "Saliva Can Only Take So Much"

A heated discussion concerning what kind of a piano this really is. Eventually a grave is discovered in a distant corner.

SPIDER: Saliva can only take so much.

LOUIS: Well I got sores. I got my skin burnt uh cut open a couple times. It felt good. Wow, it felt good. And I really, I really climaxed.

GIRL 1: Ahh. In other words, we never even had . . . Ahh.

GIRL 2: We didn't have a chance, baby (Laugh). These holes are just the right size

GIRL 1: They really look like it, yes . . . indeed, indeed.

GIRL 2: Right . . .

GIRL 1: Indeed.

GIRL 2: Yeah.

GILLY: And here's a grave.

GIRL 1: Yeah.

GIRL 2: A grave?

GILLY: Yes, a grave.

15. BUFFALO VOICE

The ghost of some former female piano-dweller rises from the grave, dances within the piano structure, leaves it (Peter Pan Style) for a preview visit to the next few tableau sites, finally returning to her resting spot under the resonator.

16. "Someplace Else Right Now"

Seeing the ghost return, GILLY complains about over-crowding in her part of the piano, but doesn't know where else to go.

GILLY: I'd like to be . . . someplace else right now. It's much too crowded in here. Where would I like to be?

GIRL 1: Where would you like to be?

GILLY: Oh, I don't know.

GIRL 1: Where would you like to be?

GILLY: I like strings a whole lot.

GIRL 1: Where would you like to be?

GILLY: (sigh)

GIRL1: Huh? Where would you like to be?

GILLY: Oh it's so hard.

GIRL 1: Where would you like to be?

GILLY: I can't think of anything else.

GIRL 1: Hmm.

GILLY: The piano, a drum, strings.

MOTORHEAD: These strings are so tempting.

ROY: Uh huh.

GILLY: That's it exactly.

17. GET A LIFE

GILLY does a bad imitation of Martha Graham *wrist-to-forehead choreography*, hanging from the piano strings and punching back at the hammers as they oppress her.

18. "A Kayak (On Snow)"

It is now time for **MONICA** to recite bad poetry, leading to a short discussion of worms.

MONICA: A kayak ... on snow ... a mountain.

SPIDER: There's a mountain on the beach?

MONICA: It was under the beach.

JOHN: A mountain under the beach?

MONICA: Yeah.

JOHN: How did you get to it?

MONICA: We didn't, it found us.

SPIDER: It came up through the beach?

MONICA: No, it never came up. And the moon, the moon was shining on the sand. And we saw the mountain with the snow.

JOHN: Underneath?

MONICA: Underneath.

SPIDER: Did you see any of those little worms like . . . like were in the mud?



19. N-LITE

This dance shows the exterior world crushed by evil science, ecological disaster, political failure, justice denied, and religious stupidity.

I. Negative Light

The left tableau is now a mad scientist's laboratory. He has invented negative light and is murdering an assortment of caged animals with it.

II. Venice Submerged

The center tableau shows us dancers dressed as Venetian landmark buildings, vanishing beneath waves of childish grinding "stage water".

III. The New World Order

The right tableau is a dark city with ragged citizens moving in lines from place to place, supervised by squadrons of uniformed ponies.

IV. The Lifestyle You Deserve

The left tableau is now a courtroom. Pigs are suing each other and dragging away bags of money.

V. Creationism

The center tableau is now a cubistic collage of badly imagined Bible stories, including the Garden of Eden, Noah's Ark, Sodom & Gomorrah, etc. Pig and Pony dancers re-enact these scenes, but interweave them, resulting in an incomprehensible finale.

VI. He Is Risen

JESUS pops up in the middle of all this like a baffled jack-in-the-box. The dancers attempt to worship him, but he casts them away. After examining the mess they have made of his parables, he disposes of them with a holy hand grenade, and leaps into the piano.

ACT TWO

1. "I Wish Motorhead Would Come Back"

ROY and **LOUIS** open with more speculation on motors.

LOUIS: Ah, I wish Motorhead would come back. Oh wow, Motorhead . . . Motorhead . . . Where are you Motorhead?

ROY: He's probably getting eaten by one of those ponies

LOUIS: Yes

ROY: Maybe he's out there playing with motors.

LOUIS: Motors?! Motors? . . . No! no! no! no!

2. SECULAR HUMANISM

On the opposite side of the stage, pony-clad dancers pretend to eat a Christian Family Values Dinner.

3. "Attack! Attack! Attack!"

ROY and **LOUIS** discuss the crabs.

LOUIS: RAAAH! ATTACK! ATTACK! Attack and get on ee, eee, each pony or . . . boogey man or something

ROY: Sure, aren't you glad I'm not too hairy . . .

LOUIS: Yeah ...

ROY: . . . Too hairy! . . . heh, heh

LOUIS: . . . That beats . . . yes . . . (Louie laughs like a turkey)

ROY: . . . That's why they have alot of crabs . . .

LOUIS: . . . Yes, and um . . .

ROY: . . . A set of crabs?!

LOUIS: Crabs are really dangerous, and they r-r-rich as fires and every once in a while you walk in the streets and when I . . . when I heard of these from, from talk from my, from my home here, my piano!

GILLY: Huh, my piano . . . It's still dark in here . . . It's the same as it ever was . . .

I'm here . . . (sigh) I'm not the same as I ever was

GILLY: Either you're here and I'm here or I'm very different

GIRL 2: . . . Than?

GILLY: (Sigh)

GIRL 1: Now, wait a minute. I . . . those are my bass strings . . . and . . . uh . . . I . . . I get the bass strings. If there are going to be three of us here, I want the bass strings. That's all there is . . .

GILLY: (Interrupting) Who are you?

GIRL 1: I live here!

GIRL 2: I live here!

GILLY: Who are you?!

GIRL 2: I live here.

GIRL 1: I live here!

GILLY: (Sighs) That's my name too.

(All girls sigh)

GILLY: Were you ever not living here?

GIRL 1: I don't think so.

GIRL 2: Nah, I was in a drum.

4. I WAS IN A DRUM

All three tableau areas become part of a game show set, reminiscent of "The American Gladiators". Pigs and Ponies battle each other for exciting cash prizes.

5. "A Different Octave"

With **JESUS** scratching his head perplexedly nearby, **SPIDER** gives his version of the origins of the universe.

SPIDER: We are . . . actually the same note, but . . .

JOHN: But different octave

SPIDER: Right. We are 4,928 octaves below the big note

MONICA: Are ya.. are you trying to tell me that..that this whole universe revolves around one note?

SPIDER: No, it doesn't revolve around it; that's what it is. It's one note.

SPIDER: Everybody knows that lights are notes. Light, light is just a vibration of the note, too. Everything is.

MONICA: That one note makes everything else so insignificant

JOHN: What about negative light?

SPIDER: Pigs use it for a tambourine, which is one of the reasons why their music is so hard to understand.

6. "This Ain't CNN"

ALI: I bin grad nei' kimma, und do hob I g'sehn, daß . . .

STEFAN: Ah, Bayern raus!

MIKE: This ain't the U.N., man!

DARYL: Scusate un po'. Io non ho capito un cazzo

MIKE: Hey, yo man!

ALI: Versteh' kein Wort, I bin jetzt in dem Klavier herinna, und's klingt so komisch ...

BILL: Die spreek geen normal taal.

MIKE: This ain't CNN

MOON: Am I the only girl here?

STEFAN: Uh, huh . . .

MOON: It is dark and I am nervous . . .

MIKE: Hey, hey, hey! She's with me, champ!

FRANCK: Turlututu, chapeau pointu.

(Laughter)

DARYL: A me non importa da dove sta andando.

ALI: Da kimmt ma' scho rum in dies'm Klavier, gell?

MOON: Honey, I don't like this . . .

MIKE: Hey, yo, my man, my fists speak English!

ALI: I ned, I ned! Wenn I red, red scho' bay'risch . . .

STEFAN: Oh, God . . .

FRANCK: . . . you think that English is the only . . . each language in the world . . .

(More mumbling and laughing among themselves)

SVOBODA: Bevor Ich hier herein gekommen bin, hab Ich ein Pastrami Sandwich gegessen, das war tierisch gut . . .

BILL: This . . . this guy . . . this guy wants something to eat, man.

MOON: I understood "pastrami sandwich"

ALI: Gebt's ihm ein Pony, gebt's ihm doch ein Pony . . .

MIKE: In the brochure, they said that there was a good room service here.

MOON: They said 24-hour room service . . .

DARYL: Did they give you a number?

MOON: Just dial the operator and they can tell us.

DARYL: . . . the right information . . .

MIKE: I haven't gotten an operator since I came here . . . excuse me . . . I asked you a couple a . . .

MOON: Can you put . . .

MIKE: Excuse me . . . where's the pay phone?

SVOBODA: Pay phone . . .

MIKE: Pay phone.

MOON: . . . We don't need . . .

BILL AND ALI: Pay phone.

MIKE: How we gonna get the room service without the pay phone?

SVOBODA: Pay phone . . . pay phone

FRANCK: Telephone de payer

ALI: De payer? . . . Ah - Ein Zahltelefon!

HERMANN: Telefonkarte. Qualität und Sicherheit aus einer Hand.

BILL: This guy doesn't even know what a pay phone is!

BILL: What the hell is he doing here in the first place?

HERMANN: Wir sind Deutschlands Kommunikationsgesellschaft.

ALI: Gestern waren wir, frühstücken, mittagessen . . .

HERMANN: 30 11 03 1 1 4 3 6, Qualität aus einer Hand . . . Telekom.

MIKE: Excuse me, we paid money . . . heh . . . to be alone . . . wit' some privacy . . .

BILL: Well that's just too bad. Uh, you could be alone someplace else.

MIKE: Hey, don't give me attitude.

DARYL: Well, I guess we're supposed to move over.

STEFAN: Yeah, OK, let's move over a little bit

MIKE: You're in my space, man!

MOON: Ow! Please . . . this is ridiculous.

DARYL: Excuse me, no, there was a gun before here and . . .

MOON: Who? Did they leave a number we can call?

DARYL: Before these guys got here there was . . .

SVOBODA laughs

MIKE: Excuse me . . . Yo . . . Yo . . . you know where the phone is at, man?

DARYL: No, there was a gun here and . . .

(Laughter)

MIKE: Yo, I don't want trouble

FRANCK: If you want trouble, buy a drum, yeah?

MOON: . . . I know that this can all be worked out and . . .

MIKE: Now, . . . we don't gotta . . . we don't gotta go anywhere, sweetheart.

MOON: No, but listen . . . listen . . . They told us we'd be alone and it seems that everyone is listening to us . . .

MIKE: Who? This guy over here . . .

BILL: That's right. That's right, we're listening.

MIKE: What are you, a tough guy? I'm tough! I'm tough!

MOON: Honey. Honey.

BILL: That's just the way it is. You can get tough all you want.

MOON: OK . . . OK . . . let's all . . .

MIKE: Well, maybe we should try to work this out together, but I know I want my space, champ!

DARYL: What do you mean? You bought this space?



MOON: This always happens. I don't understand . . .
MIKE: That's right, I bought this space. You got a problem wit dat?
DARYL: Well, you know, it sort of feels like my space. I don't know . . .
MOON: You know what this feels like? I mean, yeah, why don't we buy the swamp land too?
MIKE: Nobody said nothin' when y'all bought my people, right?
STEFAN: Who's having this loud voice in this little grand piano?
DARYL: . . . a bit out of . . .
MIKE: N.W.A, rap, hip-hop, the new thing, "Yo MTV Raps"
STEFAN: Sonate, that's music
MIKE: So who?
STEFAN: Mozart, Alter . . . Mozart sach' ich, Alter
MIKE: I like Public Enemy.
STEFAN: I like Mondschein Sonate.
MIKE: I like Brand Nubians, Big Daddy Kane
ALI: Des klingt so grauenhaft, des mecht I fei nimmer hörn . . .
MOON: Whatever he said, ditto. I don't understand but . . . I, . . . I . . . feel that he said something I would probably approve of

7. "The Pigs' Music"

The right tableau is reset to the Christmas position. Around it, as if caroling, we see the ghosts of the Creationists roasted by the holy hand grenade, singing badly.

F.Z.: Tonight you guys are going to try and figure out the pigs' music
SPIDER: You see if we understood it , maybe we could help the pigs understand
JOHN: Nah, the problem with that is you think the pigs are essentially kind at heart . . .
SPIDER: Aw, I didn't say that . . .
JOHN: But the pigs are essentially pigs
JOHN: If we could either move the smoke or if we turn the cold light on it and shrink it so they can't even salute it . . .
SPIDER: It's . . . it's really . . . It's sort of the opposite event. You see it was a long time ago when Pigs and Ponies used to inter-breed with people on farms . . . and they reached a state where . . . where like the pigs were . . . communicable. They brought 'em in and tried . . . tried to teach things. They're just as likely to live in the ocean as anywhere else . . . Wouldn't get rid of them, really. Just means that the ocean would be just as unsafe as every other place. That's what happened. Ya know, they tried to put 'em places where they wouldn't make it, but they made it anyway.
JOHN: They wanted to use yaks, too.
PIG WITH WINGS: EE . . . EE . . . EE . . . EE
SPIDER: What's that?
JOHN: That's the Pig with Wings.

8. A PIG WITH WINGS

While **JESUS** pretends to produce a guitar-like sound by manually strumming the giant piano strings, the left tableau (also reset to the Christmas position) is lit once again.

Emerging from behind the tree like an ornamental angel, we see a large sow-like creature with angel wings, dancing clumsily.

9. "This is All Wrong"

MOON: This is all wrong. This is all wrong
F.Z.: The pigs run the city, the ponies run the TV station and you wanted to apply for a job.
SPIDER: Some of them wear these jackets that are made out of polished animal skins. It's called leather.
JOHN: Leather?
MONICA: Oh, and their tight black pants
SPIDER: It's sort of like plastic, only it's made out of animals.
LARRY: It's sad, ain't it?
MONICA: Yeah
LARRY: Urn. you can't win 'em all.
MOON: Oh!
MIKE: Sweetheart . . .
MOON: What?
MIKE: If we go to the . . . we could probably be alone.
MOON: Yeah.
ALI: Wo?
MOON: . . . could drink coffee . . .
ALI: Ja! Kaffee war a scho guat, aba des is a Klavier . . .
MIKE: I want some soul food . . .
MOON: . . . it's a heartbeat and it feels like a . . .
MIKE: Have you seen "Jungle Fever"?
MOON: . . . a big . . .
ALI: Ha, ha gördüm önce, sinemaya gittim ben . . .
MIKE: "Jungle Fever". The girl with the big butt?
ALI: Bak, bu piyanonun içinde nereden sinema buldun sen?
MOON: This must have been what the brochure was talking about. They said you'd . . . you'd feel a . . . a kind of a serenity . . . a feeling of peace of . . . of . . .
MIKE: Hey, why, why don't you shut up?!
ALI: Çocuklar, siz saatlerce kahveden birşey anlatıyorsunuz, ama burada . . . ah, bunlarda acayip şarkılar söylüyorlar . . . acayip, değilmi? Yağmurda başlıyor . . .
MOON: . . . entering into a different realm . . . I can't remember the name of it . . .
MIKE: Hey, yo man . . . I don't like all this waterfall action.
MOON: and I guess that's where most of the part of it's . . . I . . . guess it's all about resolving past crime and everything . . . and . . . also . . . about . . .
ALI: Bence . . .
MIKE: Hey, yo, hey . . . this ain't the "Blue Lagoon"! What the hell . . . this ain't "I Dream of Jeanie"
ALI: Bu piyanonun içinde bir, . . . meyhane gibi birşey yapmak lâzım, yani, piano güzel bir şey ama, . . . bende seni hiç anlamıyorum abi . . .
MIKE: What? Man, man, I'm gonna close off communications if you don't start speaking the language, Jack!

10. HOT & PUTRID

SPIDER: The hotter the sound is, the more putrid it smells. I've discovered that to be true in almost every case that I've experienced.

MIKE: What are you talking about?

11. "Flowing Inside-Out"

SPIDER: Flowing inside out creates neutral energy. Now, that makes the light get thick. Then you've got this converter, and what that does, is, it takes this really thick light and it rams it into this little compressor which then sucks the water out so that it envelops the bathtub in this big halo . . .

F.Z.: A halo of mu-mesons.

SPIDER: A halo of mu-mesons. And the whole problem here is that all you have to do is take that little modulator out and . . . uh . . .

JOHN: Reverse the phase on it.

12. "I Had a Dream About That"

GILLY: I had a dream about that once

GIRL 2: You did?

GILLY: Yeah.

GIRL 2: Then you must be me

GIRL 1: Yeah, that's right . . . because . . . Now, wait a minute . . . now you two are me because I had a dream that the two were here. I heard one person breathing in my right ear and then I heard somebody cough just like me.

SPIDER: Wait a minute! I gotta find a phone booth. Here . . . ah . . . now I have it . . . I change clothes and suddenly I am-GROSS MAN!

13. GROSS MAN

14. "A Tunnel Into Muck"

JOHN reveals a problem which seems to plague him during periods of intense excavation.

JOHN: Maybe the kayak is just a big worm.

MONICA: I found that to be a possibility.

SPIDER: The worms stop in the tunnels sometimes.

JOHN: Where are the tunnels?

SPIDER: They're in the muck.

JOHN: In the muck?

SPIDER: Yeah, you saw-the muck.

JOHN: But, you know, whenever I try to tunnel into muck, it always collapses on me.

15. WHY NOT?

JOHN: Then we can sell them ladders, 'cause they're gonna have to have ladders to get into the piano, right?

SPIDER: Yeah, when it starts growing.

JOHN: Right . . . we set 'em down and, like, we turn the lights down and turn on the red ones.

MONICA: What're you gonna do, stoop to strobe lights or . . . ?

SPIDER: Ah, no, no.

16. "Put a Little Motor In 'Em"

F.Z.: We're gonna put a little motor in 'em

SPIDER: We're gonna put a little motor in 'em

JOHN: I could have all sorts of different kinds of names for the motors . . . although the motors would be the same . . .

SPIDER: There's dry motors and wet motors, right?

JOHN: Right.

SPIDER: The motor for a bill is a dry motor, so after they put that thing in there for about half an hour, they suddenly can't stand it without having a wet motor too. So, if they try to get away with spending only a bill, they end up spending about five 'cause they gotta get this, this four bill wet motor.

JOHN: Good idea

SPIDER: Now we have a damp motor for the ones who aren't sure.

MOON: . . . it's about letting go . . . we're all, we're all inside the piano . . . we're all . . . looking for a place . . . inside the piano . . . or a place to be alone . . .

ALI: Bu pianonun içinde bir meyhane olsa, bir kahve için oturpda, azıcık tavla oynasak nekadar güzel olur, değilmi abi ?

17. "You're Just Insultin' Me, Aren't You!"

MIKE (to ALI): You're just insulting me, aren't you? It's not funny, man.

ALI: . . . tabii ya, tabii, tabii . . . eh, eh . . .

MIKE: It's not funny . . . It ain't funny. He's just been talking about me for ten minutes

MOON: . . . be alone . . . with yourself inside a piano or . . . whatever . . . your piano . . . it's . . . it's really a metaphor for that, . . . that spirit . . . that feeling of oneness . . .

MIKE makes drum machine noises

ALI: Siz saatlerce, saatlerce konuşuyorsunuz burada, yani, . . . artık bıktım burasından, bel! Oturup böyle birşey . . .

ALI: . . . birşey bulsak da biz şimidi, yani . . .

MOON: It's, It's . . . it's . . . fulfillment . . .

MIKE: Fulfillment. I got something fulfilling, baby.

MOON: The sages talk about this . . .

ALI: . . . sen söyleme . . .

MIKE: Hey, yo my man . . . Hey, yo my man . . . worrrrr d'up man . . . worrrrrrr d'up!

ALI: Des is a piano

MIKE: This is a piano

ALI: Des is a piano



TODD: And why are we in it?

ALI: Des is a piano

MIKE: A piano!

ALI: A piano . . . des is a piano . . .

MIKE: Piano!

ALI: Klavier

TODD: Oh! I thought it was the men's room . . .

MIKE: Piano!

MOON: Piano

ALI: Das es kein Computer

MIKE: This ain't a computer!

ALI: Das es kein Computer! I sag des so oft, bis die des merken, verstehst . . .

MOON: Piano . . . that's a beautiful word. It can take you to that place inside yourself where you . . .

MIKE: You still talking about the place but you ain't thinking about dis place: the piano!

TODD: Piano! Piano!

MOON: What I'm saying is that it doesn't matter how you get here

GILLY: That's it exactly, I guess. About Tom, no, no but to me all different . . . um . . .

but I guess Tom was a human—is a human being with . . . feelings and sorrows and

happinesses, as everyone else, but Tom would only show me so much

SNORK!

SPIDER: But is this a pregnant sow before me?

SNORK!

SPIDER: By the sound of the snork, I would gesture to say . . . I find myself turning into a pony.

18. "Cold Light Generation"

JOHN: You know as well as I do that cold light generation depends on your state of health and energy.

SPIDER: I'm gonna turn on a cold light

MOON: Don't you get it?

TODD: No, not at all.

MOON: Don't you get it?

TODD: Not as often as I'd like to.

MOON: I get it . . . It's weird . . . It's like . . .

MIKE: Yo, I hear music!

ALI: Musik?

MIKE: Music!

ALI: Musik? . . . draussen, gell ?

MIKE: There's a little party goin' on out here!

ALI: Ja, gell a party, da is irgendwo a Party!

MIKE: A party in the piano . . .

ALI: Naa, ned im Piano

MIKE: . . . yeah, P.P.

ALI: . . . Nah, ned im P.P.

MIKE: Hey, P.P.

ALI: Naa, ned im Piano, im Piano is keine Party

MIKE: Hey, listen . . . listen . . . listen, shhh!

19. DIO FA

The piano exterior area is now inhabited by dancers-as-ponies, wearing Catholic religious garments. The Pig Pope is dead. He is upside down now, and his wagon is being towed away. The new Pony Pope is being adored. Dancer-ponies team up to pull his splendid new wagon toward the audience.

20. "That Would Be The End Of That"

SPIDER and **JOHN** realize that they don't even understand their own music.

SPIDER: We can get our strength up by making some music.

JOHN: That's right.

MONICA: Yeah . . . yeah.

JOHN: But the thing is, you know what?

SPIDER: What?

JOHN: We don't even understand our own music.

SPIDER: It doesn't, does it matter whether we understand it? At least it'll give us . . . strength

JOHN: I know but maybe we could get into it more if we understood it.

SPIDER: We'd get more strength from it if we understood it?

JOHN: Yeah.

SPIDER: No, I don't think so, because — see I think, I think our strength comes from our uncertainty.

If we understood it we'd be bored with it and then we couldn't gather any strength from it.

JOHN: Like if we knew about our music one of us might talk and then that would be the end of that.

21. BEAT THE REAPER

With the thunderclap, various types of inexplicable social actions break out all over the piano. Each of the nine movements within this piece should alternate the focus from piano interior, region by region, with the exterior, region by region. The actions should illustrate the current fetish for life extending or "youthening" trends, including meditation, bizarre diets, pill and algae consumption, violent aerobics, "THE EASY GLIDER", stair-steppers, etc.

22. WAFFENSPIEL

Life goes on outside the piano – more rain, excitable dogs, automatic weapons fire, traffic, building demolition, etc. **THE REAPER**, much to the dismay of the dancers in the previous piece, arrives (when the car door slams) to claim them. **ACT TWO** ends with a large model of a crop-dusting plane, spraying the audience with a toxic substance.

ACT ONE

1. "THIS IS PHAZE III" 00:48
 2. **PUT A MOTOR IN YOURSELF** 05:14
 3. "OH-UMM" 00:50
 4. **THEY MADE ME EAT IT** 01:48
 5. **REAGAN AT BITBURG** 05:39
 6. "A VERY NICE BODY" 01:00
 7. **NAVANAX** 01:40
 8. "HOW THE PIGS' MUSIC WORKS" 01:49
 9. **XMAS VALUES** 05:31
 10. "DARK WATER!" 00:23
 11. **AMNERIKA** 03:04
 12. "HAVE YOU HEARD THEIR BAND?" 00:38
 13. **RELIGIOUS SUPERSTITION** 00:43
 14. "SALIVA CAN ONLY TAKE SO MUCH" 00:28
 15. **BUFFALO VOICE** 05:12
 16. "SOMEPLACE ELSE RIGHT NOW" 00:33
 17. **GET A LIFE** 02:21
 18. "A KAYAK (ON SNOW)" 00:29
 19. **N-LITE** 18:01
 - I. **NEGATIVE LIGHT**
 - II. **VENICE SUBMERGED**
 - III. **THE NEW WORLD ORDER**
 - IV. **THE LIFESTYLE YOU DESERVE**
 - V. **CREATIONISM**
 - VI. **HE IS RISEN**
- TOTAL TIME 56:11

ACT TWO

1. "I WISH MOTORHEAD WOULD COME BACK" 00:14
 2. **SECULAR HUMANISM** 02:41
 3. "ATTACK! ATTACK! ATTACK!" 01:25
 4. **I WAS IN A DRUM** 03:38
 5. "A DIFFERENT OCTAVE" 00:58
 6. "THIS AIN'T CNN" 03:21
 7. "THE PIGS' MUSIC" 01:18
 8. **A PIG WITH WINGS** 02:52
 9. "THIS IS ALL WRONG" 01:43
 10. **HOT & PUTRID** 00:29
 11. "FLOWING INSIDE-OUT" 00:46
 12. "I HAD A DREAM ABOUT THAT" 00:28
 13. **GROSS MAN** 02:55
 14. "A TUNNEL INTO MUCK" 00:21
 15. **WHY NOT?** 02:19
 16. "PUT A LITTLE MOTOR IN 'EM" 00:51
 17. "YOU'RE JUST INSULTIN' ME, AREN'T YOU!" 02:13
 18. "COLD LIGHT GENERATION" 00:44
 19. **DIO FA** 08:19
 20. "THAT WOULD BE THE END OF THAT" 00:36
 21. **BEAT THE REAPER** 15:23
 22. **WAFFENSPIEL** 04:05
- TOTAL TIME 57:38

produced, compiled & edited by **FRANK ZAPPA**.

all selections composed, performed and/or conducted by **FRANK ZAPPA**.

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1967 VOICES: **SPIDER BARBOUR** ["This Is PHAZE III"] • **ALL-NIGHT JOHN** ["What About PHAZE I & II?"] • **FRANK ZAPPA** ["People Are Going To Sit Inside A Big Piano..."] • **EUCLID JAMES "MOTORHEAD" SHERWOOD** [a.k.a. LARRY FANOGA] • **ROY ESTRADA** ["It's not even a Wurlitzer"] • **LOUIS "THE TURKEY" CUNEO** ["They Made Me Eat It"] • **MONICA** ["Don'tcha Have A Family?"] • **GILLY TOWNLEY** ["I'd Rather Be Someplace Else Right Now"] • **UNKNOWN GIRL #1** ["I Want The Bass Strings"] • **UNKNOWN GIRL #2** ["A Kayak (On Snow)"]

1991 VOICES: **MOON UNIT ZAPPA** ["Am I The Only Girl In Here?"] • **MICHAEL RAPPAPORT** ["This Ain't CNN!"] • **ALI N. ASKIN** [Turkish & Bavarian dialects] • **CATHERINE MILLIKEN** ["Uh-Oh!" during N-LITE] • **WALT FOWLER** [Deranged gurgling during N-LITE] • **TODD YVEGA** ["Not As Often As I'd Like To..."] • **MICHAEL SVOBODA** [Desires a pastrami sandwich] • **MICHAEL GROSS** [German commentary] • **WILLIAM FORMANN** [Belgian commentary] • **UWE DIERKSEN** [German commentary] • **STEFAN DOHR** [German commentary] • **DARYL SMITH** ["You BOUGHT this Space?" & Italian commentary] • **FRANCK OLLU** [French commentary] • **HERMANN KRETZSCHMAR** ["Telefon Carte"] • **DWEEZIL ZAPPA** ["Woof!"]

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